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NOTES ON THE BIBLIOGRAPHY OF LOPE DE VEGA'S *COMEDIAS*

The following notes are a by-product of some months' work in the libraries of Madrid. My main interest was the study of the versification of those plays by Lope de Vega which have not been reprinted in modern collections, and which are, accordingly, not accessible in the United States. The casual method of approach accounts for the fact that the present remarks deal mainly with Lope's least-known plays, and are rather scattered than systematic.

In attacking the bibliography of Lope's *comedias*, one naturally starts from the invaluable compilations already provided, the *Bibliography* of Professor Rennert,¹ and its later form as revised by Sr. Américo Castro.² It might as well be said at once that neither of these versions should be used without the other. It is necessary to consult both on any given topic. The second version corrects many mistakes of the first, provides many fresh bibliographical references, especially to periodical literature, gives catalogue numbers of the Biblioteca Nacional and indicates correctly the present whereabouts of MSS and rare volumes; but exigencies of space, one may presume, compelled the omission of much valuable matter in the original.³ There are even some new errors introduced.⁴ A comparison of certain items in the list of plays (e.g., *Acertar errando*, *Los Milagros del Desprecio*, *La Orden de la Redención*, *El Paje de don Álvaro*) will demonstrate that to obtain the fullest information it is

¹ Hugo A. Rennert, *Bibliography of the Dramatic Works of Lope de Vega Carpio*. New York and Paris, 1915 (extrait de la *Revue Hispanique*, t. XXXIII).

² *Bibliografía de las Obras Dramáticas de Lope de Vega*, pp. 445-530 of *La Vida de Lope de Vega*, por Hugo A. Rennert y Américo Castro, Madrid, 1919. I refer throughout to these two works as R and R-C.

³ I.e., practically all the items on pages 9-10, 35-132 of Rennert's work, which include the description of the lost *tomos colectivos* once in the Osuna Library; enumeration of the plays by Lope included in the collections of *Diferentes Autores* and *Escogidas*; the lists of plays furnished by Lope in the *Peregrino en su Patria*; the list of supposititious plays, etc. In connection with the *Partes* of Lope, R-C omits to indicate the location of the several editions. It would have been good to correct and amplify this material, instead.

⁴ See below, pp. 205 ff.

necessary to consult both works. The later edition, accordingly, cannot be said entirely to supersede the earlier.¹

The reader of the following pages will see that many of the notes are derived from an examination of the contents of the Biblioteca Municipal de Madrid. The catalogue of this library² is out of print, and hard to obtain. It is, of course, easily accessible in Madrid, and there are numerous copies in the United States. Nevertheless, since the bibliographers of Lope have not hitherto made use of it, one may be justified in making known, to a wider circle than before, some of its information regarding the plays of Lope de Vega. The more important items I have myself verified, but it is probable that a thorough search during a longer stay would reveal additional facts not set forth in the *Catálogo*.³

The Biblioteca Municipal contains a wealth of MS plays, coming from the archives of the Teatro de la Cruz and the Teatro del Príncipe. Most of them are eighteenth-century copies, of little value, but, confining our attention to Lope alone, there is at least one treasure in the unique MS copy of *Ya anda la de Mazagatos*, which I am now publishing in the *Bulletin Hispanique*. This library contains also four of the six rare *suestras* published by H. A. Velpio at Brussels in 1649 and 1651,⁴ namely, *De cosario a cosario*, *Del mal lo menos*, *Lo Cierta por lo dudoso*, and *La Vengadora de las Mujeres*. It contains a number of plays extracted from collections (*desglosadas*), including one (*El Desconfiado*) from the *rarísima Parte XIII* of Lope's *Comedias*, Barcelona, 1620, as I have proved by a comparison of the pagination with the copy in the Biblioteca Nacional; and seven from

¹ The following titles, included in R, are omitted in R-C: *Circe Angélica*, *Como ha de usarse del bien*, *El Esclavo de su hijo*, *La Prisión de Muza*, *La Riqueza mal nacida*. Most of these are discussed below.

² Carlos Cambrónero, *Catálogo de la Biblioteca Municipal de Madrid*, Madrid, Imprenta Municipal, 1902. *Primero Apéndice*, 1903.

³ As European libraries are notoriously ill heated and ill served, it is almost a duty to state that abundant heat, ample light from the side and cheerful and prompt service make the Biblioteca Municipal an agreeable haven for the rare readers who stroll in from the Plaza del Dos de Mayo. This library was founded, practically speaking, by Mesonero Romanos, who bequeathed to it his books. Its present genial director, Don Ricardo Fuente, is also the librarian of the Emeroteca, or Periodical Reading-Room, in the Plaza Mayor. It was he, too, who instituted free, open book shelves in the Madrid parks—an experiment in trusting the public which goes beyond any American plan. The results have justified the founder's confidence in the people.

⁴ See Salvá, *Catálogo*, I, 548.

Parte XXIV, Zaragoza, 1633.¹ None of the foregoing printed texts is absolutely unknown, but their presence in the Biblioteca Municipal ought to be noted. Cambroneró was ignorant of the origin of the *desglosadas*.²

A second source which I have exploited freely is the manuscript *Yndice alfabético de Comedias Tragedias y demás piezas del Teatro Español* compiled by D. Joaquín Arteaga.³ This list, formed for his personal use by a collector, was mentioned by La Barrera as one of the sources for his *Catálogo*,⁴ but apparently he made no active use of it. It has been neglected by subsequent bibliographers. Arteaga's *Yndice* is not an accurate piece of work; it copies uncritically the information of Fajardo, Medel, Huerta, Nicolás Antonio, Mesonero Romanos, and the lists from the *Peregrino en su Patria*. Hence many obvious errors. Nevertheless, the fact that Arteaga carries the title *Ya anda la de Mazagatos*, which does not occur in any former list, shows that he did have access to some new data, and makes it worth while at least to bring to light what he can offer. I have examined his *Yndice* only with reference to Lope de Vega.⁵ Obviously, students of other dramatists will need to see if it contains material for them.⁶

The following abbreviations are used:

Acad. *Obras de Lope de Vega*, ed. Real Academia Española, Madrid, 1890-1913.

Acad. N. *Obras de Lope de Vega*, ed. Cotarelo y Mori, Madrid, 1916-18.

Art. Arteaga's *Yndice*.

B. La Barrera, *Catálogo del teatro antiguo español*, Madrid, 1860.

BMM Biblioteca Municipal de Madrid.

¹ *El Amor Bandolero; Amor, pleito y desafío; La Honra por la Mujer; El Examen de Maridos; La Mayor Victoria; El Qué dirán; Selvas y Bosques de Amor.*

² I have not included in the ensuing list the many *sueltas* which duplicate those in the Biblioteca Nacional, nor the nineteenth-century *refundiciones*, of which there are several.

³ Bibl. Nac., MS 14698.

⁴ P. xii. He copies the title incorrectly. He gives the date as 1851, but in the MS the list of comedias is dated at "Torrelaguna a 14 de febrero de 1839."

⁵ The plays which Arteaga is alone in attributing to Lope are: *Adonis y Venus, melodrama; Buen pagador es Dios; El Clabo de Jael; La Dicha hace reyes; En un pastoral Albergue; El Hombre por la Mujer; Marica la del Puchero; San Julián y Santa Basilisa; El Verano saludable; Ya anda la de Mazagatos.* See the list below.

⁶ Since this article is written at a distance from Madrid, it is not possible for me to verify my notes. I hope that too many errors may not creep in on that account. For the same reason some of the items are not carried so far as I should like.

BN Biblioteca Nacional, Madrid.

C. Carlos Cambroner, *Catálogo de la Biblioteca Municipal de Madrid*, Madrid, 1902, and *Primero Apéndice*, 1903.

F. Juan Isidro Fajardo, *Índice manuscrito de comedias impresas hasta 1716*; BN MS 14706.

H. Don Vicente García de la Huerta, *Theatro Hespañol, Catálogo Alfabético de las Comedias, Tragedias, etc.*, Madrid, 1785.

M. Herederos de Francisco Medel del Castillo, *Índice general alfabético de todos los títulos de comedias, etc.*, Madrid, 1735.

P., P.² First and second list of plays given by Lope de Vega in *El Peregrino en su Patria*, 1604 and 1618, respectively.

R, R-C. As previously.

The rest of this article takes the form of a review of R-C, and the numbers prefixed to each item refer to the pages of that work. The majority of the remarks apply to R as well.

163 and note 4. (Cf. also 461, *s.v. Amigos enojados*; 468, *s.v. Carlos el Perseguido*, etc.) The title-page of the Lisbon, 1603, edition of Lope's plays is given by B. (p. 679), by Rennert (*Life of Lope de Vega*, Glasgow, 1904, p. 156), and by R-C, as reading: *Seis comedias de Lope de Vega Carpio, y de otros Autores, cujos nombres de ellas son éstos*, etc. This is incorrect. Von Schack has the correct form (*Nachträge*, p. 40) thus: *Seis comedias de Lope de Vega Carpio, cujos nombres dellas son estos. . . .* See the accompanying plate, made from the copy in BN (Ti-63, 1°). The words "y de otros autores," then, do not occur on the title page of this edition. The description given by Rennert (*loc. cit.*) and followed by R-C, was contributed by Professor J. Fitzmaurice-Kelly. Are we to suppose an error of copying on the part of the latter, and of B., or are there two Lisbon editions of the same date, with differing *portadas*? Only a visit to the British Museum can furnish the answer. The Madrid, 1603, edition, printed by Pedro Madrigal, does have the words "y de otros autores," if we are to believe the description given by Quaritch in a bookseller's catalogue of 1895 (R, 9, n. 2), by Ticknor from a copy in the Ambrosian Library at Milan (*History of Spanish Literature*, 4th ed., II, 237, n. 17), and by Hämel in *Zeitschr. Rom. Phil.*, Beiheft 25 (1910), p. 61, from a copy at Hamburg.

- 453 The contents of *Parte XXII*, Madrid, 1635, are quite different from those of *Parte XXII*, Zaragoza, 1630. The facts are correctly stated in R, 30-31. The Zaragoza edition is in BN, Ti-63 (not "Ti-91").

S E I S
COMEDIAS
DE LOPE DE VE-
GA CARPIO, CVIOS NOM-
BRES DELLAS SON ESTOS.

1. *De la destruicion de Constantinopla.*
2. *De la fundacion de la Alhambra de Granada.*
3. *De los amigos enojados.*
4. *De la libertad de Castilla.*
5. *De las hazañas del Cid.*
6. *Del perseguido.*



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Anno MDCIII.

Con privilegio de dez años.

A costa de Francisco Lopez.

1726.

- 456 The catalogue number of Fajardo's *Índice* is "14706," not "14106."
- 458 *Achaques de honor*: Art. gives this title as *Achaques de Leonor*, as does R.

- Adonis y Venus* is in P.² as well as in P., though it is not so listed by R (p. 120). Art. gives to Lope in addition an *Adonis y Venus, melodrama*, but it is probably a confusion on his part.
- 459 *Las Almenas de Toro*: Art. comments: "idéntico argumento de como se comunican dos estrellas contrarias atribuida a Calderón." I have not seen this play, published in the spurious *Quinta Parte* of Calderón's *Comedias*, Barcelona, 1677, hence I cannot say what truth there is in Art.'s assertion.
- 460 *Amantes y celosos, todos son locos* exists in BN as a MS copy, bearing the words: "de Lope de Vega, refundida por el sr. Dionisio Solís." Sr. Castro says: "Naturalmente, sin saber qué comedia de Lope es la refundida, no se puede atribuir ésta a Lope." Another MS copy, almost identical with that in BN, exists in BMM, and Cambroneró notes (p. 283): "El título que puso Lope es *Quien ama no haga fieros*." This comedia is, in fact, the one remodeled by Solís.
- 462 In BMM are two *sueltas* entitled "*Antes que te cases mira lo que haces*, por Lope de Vega Carpio," one of Madrid, Quiroga, s.a., the other of Madrid, Cruzado, 1803. As C. points out, the play is really Alarcón's *Examen de Maridos*.
- 464 *Las Batuecas del Duque de Alba*: R-C states that there is in the Ilchester collection a MS bearing the title *El Sol en el Nuevo Mundo*, by La Hoz y Mota and Lope. BMM also possesses a MS play, with *aprobaciones* of 1761, called "*El Sol en el nuevo mundo o Nuevo Mundo en Castilla*, Su Author D.^{na} Juan de la Hoz y Mota y Lope de Vega Carpio." Whether it is the same as the Ilchester play I cannot state. C. declares that it is a *refundición* of *Las Batuecas*, by Lope. If so, the work was written anew, for there is hardly any relation between the MS and the play *Las Batuecas* printed in Acad. XI. The latter has: Redondillas, 35 per cent; Quintillas, 32 per cent; Octava rima and Suelos, 11 per cent each; Romance, 7 per cent; and slight amounts of sonnets and six-syllable assonants. In short, a consistently early type of versification.¹ *El Sol en el Nuevo Mundo* has 91 per cent Romance, 7 per cent Redondillas,

¹ See Milton A. Buchanan, *The Chronology of Lope de Vega's Plays*, in *University of Toronto Studies*, Toronto, 1922, page 18. Professor Buchanan gives a queried 1597 as the date of this play.

and 2 per cent Octava rima, a proportion perfectly in keeping with the dates of La Hoz y Mota (died 1714).

465 *El Brasil Restituido* was printed in Acad. XIII.

466 *Buen pagador es Dios* is a title assigned to Lope by Arteaga. H. gives the play as anonymous, B. does not carry the title in his list. The play meant is doubtless *El mejor Tutor es Dios*, attributed to Belmonte in *Escogidas* 28, and probably by him.

El Buen Vecino: Sr. Castro (p. 542) indicates that this play should be classed as doubtful. Art. says: "se cree sea apócrifa." The metrical scheme corresponds to a moderately early type of Lope.

La Burgalesa de Lerma: the MS copy of BN is dated "1613," not "1631."

Las Burlas y Enredos de Benito: Art. says: "igual a la de Góngora."

Las Burlas de Amor, published by Cotarelo in Acad. N., Vol. I, is not mentioned in R-C, although it is undoubtedly the piece listed in P.

467 *El Capitán Belisario*: There are in BMM two *sueltas* of this play besides the editions mentioned by R-C. One was printed by Laborda at Valencia in 1778, the other by the Imprenta de la Santa Cruz at Salamanca, s.a. In both Lope is given as the author.

468 *Carlos el Perseguido* was printed in Acad. XV.

Celos con celos se curan might well be listed here, if only as an erroneous attribution, since F. and others give it to Lope. Cf. R, page 266. The same may be said of *El Celoso Extremeño*, a title which F., M., H., and Art. give to Lope. M. and H. assert that another play of the same name exists, by Montalván. B. (p. 683) and Schaeffer (II, 84) assert that the play is really by Antonio Coello.

470 *El Clabo de Jael*. Art. is alone in ascribing this title to Lope. It is doubtless a mere inadvertence. Lope's name nowhere appears in the MS copy of this play in BN (Paz y Melia, No. 606); it is by Mira de Amescua.

Como han de ser los nobles should be queried.

- 471 *La Confusión de Hungría*: "igual a la de Mirademesqua" says Art.
La Conquista de Tremecén: The volume *Doce comedias de varios* bears the date "1638," not "1635."
La Constancia de Arcelina is a title given by Art. to Lope as well as to Juan de la Cueva.
- 472 *La Creación del Mundo*: BMM contains two *sueeltas* not mentioned here; one of Sevilla, Padrino, s.a., and one of Barcelona, Centené y Serra, s.a.
- 474 *El Descubrimiento de las Batuecas*: A cross-reference is given here to *El Sol en el Nuevo Mundo*, but no such item appears at the proper place in the list. See above, *Las Batuecas del duque de Alba*.
El Desprecio Agradecido exists in BMM in the form of an extract (pp. 51-146) from some late collection.
Los Desprecios en quien ama might have been included as a doubtful title. F. says: "Desprecios en q.ⁿ ama de lope S.^t en V.^a en M.^d L.ⁿ."¹
M. and H. give this title to Lope and Montalván both; Art. to Lope; B. and Bacon² to Montalván. The play occurs only in *sueeltas*. The metrical analysis offers in this case no decisive answer.³
- 475 *La Dicha hace Reyes*: Art. attributes such a title to Lope, but it is doubtless a mistake for *Dios hace Reyes*, though he carries this title in addition.
Dineros son calidad: a *suelta* in BMM, Murcia, Juan Lopez, s.a.
- 476 *El Divino Africano* should be preceded by a dash. This title is not in P.², as the reader would infer.
Don Gil de la Mancha. I agree with R-C that this play is almost certainly not by Lope, but the MS copy in BN (14907) does *not* attribute it to Rojas. M., not H., was the first

¹ Some of Fajardo's abbreviations are: S.^t=*suelta*; V.^a=Valencia; M.^d=Madrid; L.^a=*venderla el librero León*.

² *Revue hispanique*, XXVI (1912), 337.

³ The *suelta* in the BN (T.-1533) bears the name of Montalván, and shows an early type of versification which might, so far as I can tell, belong to either author: Redondillas, 63 per cent; Romance, 24 per cent; and a scattering of Décimas, Octavas, Suelos, and hexasyllabic Redondillas.

- bibliographer who did. The text of the BN MS is defective, and contains only 1,987 lines.
- 477 *Las Doncellas de Simancas*: a *suelta* in BMM, Madrid, Castillo, s.a.
Dos Agravios sin ofensa: "apócrifa," comments Art.
Las Dos Bandoleras: add a reference to Vélez de Guevara's *La Serrana de la Vera*, edited by R. Menéndez Pidal and María Goyri de Menéndez Pidal, Madrid, 1916, pp. 145-47, where this play is discussed at length.
- 479 *El Engaño venturoso*: Art. says this is the same as "*Qué dirán-Donaires de Pedro Corchuelo*. Lope. P. 24 & 26." *El Qué dirán*, etc., is by Matías de los Reyes.
En la Mayor Lealtad should be preceded by a dash and have a cross-reference to *La Lealtad en el agravio*.
En un pastoral Albergue: Art. attributes such a play to Lope. The title does not appear at all in B. Lope's early *Angélica en el Catay* (Acad. XIII) covers the story of Góngora's famous romance, but it mentions in no way the initial verse of it. One would, indeed, hardly expect to find an allusion to *En un pastoral albergue* prior to 1604, though the date of composition of the poem is, I believe, not known. The eighteenth-century *comedia burlesca, Angélica y Medoro* (BN, MS 16794), contains a line "En un pastoral albergue," but no suggestion of such a title.
La Esclava de su Galán: in BMM are two more *sueeltas*, one of Madrid, Plazuela de la Calle de la Paz, 1729; the other, Sevilla, Leefdael, s.a.
El Esclavo de su Hijo: this title, included in R, should not be omitted here. The metrical analysis fully bears out Schaeffer's contention (II, 183) that Lope, rather than Moreto, was its author.¹
- 481 *Las Fortunas de Beraldo*: Art. presents the form, which others have conjectured, *Las Fortunas de Belardo*.

¹ The text of *El Esclavo de su Hijo*, as it appears in Moreto's *Tercera Parte*, Madrid, 1681, is defective; it contains only 1,826 lines, and the deficiency is distributed evenly among the acts, showing deliberate mutilation. As it stands, the play shows 39 per cent Quintillas, 27 per cent Redondillas, 23 per cent Romance, 7 per cent Octavas, and a few Sonnets and Liras. No authentic play by Moreto, so far as I yet know, contains over 13 per cent Quintillas.

482 *La Fuerza lastimosa*: another *suelta* in BMM, Sevilla, Imprenta Real, s.a.

483 *El Gallardo Catalán*: a *suelta* in BMM, no place nor date.

A title not here, *El Gran Cardenal de España*, D. Gil de Albornoz, is given to Lope by F. ("en su P.^{te} 27 estrauagante"), and by M., H., and Art. It is, I suppose, by Enríquez Gómez, and in two parts. I have not been able to see this play.

484 *El Guante de Doña Blanca*: the BMM has a MS copy, *censura* of 1757, and a *suelta*, s.l.n.a.

485 *Las Hermanas Bandoleras* should be preceded by a dash, not an asterisk, and it should be clearly stated that this play is the same as *Las Dos Bandoleras*, published in Acad. IX. F. and Art. both assert the identity of the two titles, and the summary given by Schaeffer of *Las Hermanas Bandoleras* (I, 133-34) tallies with the Acad. text.

486 *Los Hierros por Amor* needs a reference to *La Esclava de su Galán*.

El Hijo piadoso is listed by F. (and Art.) as well as by M. and H.

487 *Los Hijos del Dolor* (listed by R, p. 263, among the suppositious plays), should certainly find a place here. M. and H. give this title to Lope and to Leyva Ramírez de Arellano; Art. to Lope only; B. (pp. 213, 554) to Leyva only. I have analyzed the play, as contained in a *suelta* of BN,¹ and am ready to affirm categorically that it is not by Leyva. Its metrical analysis shows: Quintillas, 67 per cent; Redondillas, 16 per cent; Romance, 13 per cent; all other meters (Décimas, Octavas, and eight-line stanzas of hendecasyllables), 2 per cent. Anyone will recognize this at once as a very early type of versification, and it is practically impossible that a writer of Leyva's dates should employ it.²

That this general statement is supported by the particular facts in the case of Leyva will appear from the analysis of his other extant plays. The results follow: The autograph *No ai contra un padre razón* (BN, MS 15280): Romance, 67 per cent;

¹ *Comedia famosa de Los Hijos del Dolor y Albania tiranizada*, de don Francisco de Leyva. Salamanca. s.a. (T-2680).

² Almost nothing is known of Leyva's life, but his autograph play *No hay contra padre razón* is dated Malaga, April 13, 1673.

Redondillas, 23 per cent; Silva, 6 per cent; Décimas, 3 per cent.—*No ay contra lealtad cautelas* (in *Jardín ameno de varias y hermosas flores*, Parte 26, Madrid, 1704); Romance, 81 per cent; Redondillas, 15 per cent; Silva, 3 per cent.—*Amadís y Niquea* (in *Escogidas*, 40): Romance, 70 per cent; Redondillas, 19 per cent; Silva, 5 per cent; Décimas, 4 per cent; Sonnets, $\frac{1}{2}$ per cent.—*Quando no se aguarda* (*Escogidas*, 40): Romance, 63 per cent; Redondillas, 33 per cent; the rest Décimas, Silva, and Sonnets.—*Antes que amor es la patria* (MS copy BN 16718), Romance, 64 per cent; Redondillas, 24 per cent; Silva, 6 per cent; Décimas, 5 per cent. Such proportions are typical of the second third of the seventeenth century. The lavish use of Quintillas was confined to the cradle period of the *comedia*. To find so large a percentage as that in *Los Hijos del Dolor* one would have to turn to plays of the early Valencian school, by men like Tárrega, Turia, and Aguilar. A few early plays of Lope (e.g., *Los Chaves de Villalba*, *El Ganso de Oro*, *El Pastoral de Jacinto*, *Los Torneos de Aragón*) show more than 50 per cent Quintillas, and it is by no means impossible that he wrote *Los Hijos del Dolor*. I regard it as entirely impossible that Leyva Ramírez de Arellano did.

La Historia de Mazagatos: this play, considered lost, is preserved in a more or less altered form, under the title *Ya anda la de Mazagatos*, in BMM. An edition is in press with the *Bulletin Hispanique*.

El Hombre por la Muger: Art. gives such a title to Lope, but it is probably a slip for *La Honra por la Mujer*.

488 *El Ingrato arrepentido*: anonymous MS copy in BMM.

489 *El Jardín de Vargas* should be preceded by a dash, since the play is said to be the same as *La Gata de Mari-Ramos*. Why is the former title queried, and not the latter?

490 *Lealtad, amor y amistad*: for T-12826 read T-12026.

491 *La Libertad de Castilla*, etc.: for "Madrid, 1603" read "Lisboa, 1603."

La Lindona de Galicia is attributed to Lope in the MS copy of BN. This play was discussed extensively by Professor G. T. Northup in *Modern Philology*, XVII (1919), 405-13.

- 492 *Lo Fingido verdadero* was reprinted in Acad. IV.
Lo que pasa en una Venta is a title given to Lope by Art., but it is doubtless a second part of Monroy's *Lo que pasa en un Mesón*.
- 493 *La Magdalena*: for "*La Mujer enamorada*" read "*La Mejor Enamorada*."
El Maldito de su Padre y Valiente Bandolero is a title omitted here, but attributed to Lope by F., M., H., Art., and B. The exact words of F. are: "de lope en Com.^s de Seuilla."
- 494 *Los Mártires del Japón* should be queried, as should also *Los Primeros Mártires del Japón*.
Más valéis vos, Antona, que la Corte toda should be queried.
- 495 *La Mayor Desgracia de Carlos V* should be queried.—For "Restori, Ztft., XXXI" read "Restori, Ztft., XXX."
- 496 *El Mayor Rey de los Reyes*: in the title of the MS copy of BN (17133), for "*mejor*" read "*mayor*."
La Mayor Victoria: BMM possesses in addition to the *suelta* noted here, a MS copy of this play, and a fragment from Lope's *Parte XXIV, Zaragoza, 1633*.
El Mejor Alcalde el Rey: BMM has a MS copy and a *refundición*.
- 497 *La Merced en el Castigo*: under the title *El Premio en la misma Pena*, Art. has this queer remark: "igual a la Merced en el castigo de Moreto, pero por su estilo &c &c parece de Montalban con el titulo de el dichoso en Zaragoza. Lope." In fact, all three plays are practically identical, and the versification (55 per cent Romance) is more characteristic of Moreto or Montalván than it is of Lope.
Los Milagros del Desprecio: BMM possesses two *sueeltas* in the name of Lope, one of Madrid, Ortega, 1826, and the other of Valladolid, Riego, s.a. There is a MS copy besides.
- 498 *El Molino*: BMM has a copy *desglosada* from an eighteenth-century collection.
Los Monteros de Espinosa: this item contains several errors. It is here stated that two *sueeltas* of the play exist, one (Madrid, Cuesta, s.a.) in the name of Lope, and one (Barcelona, Piferrer, s.a.) anonymous; and also a MS copy, concerning the attribution of which there is no statement. The facts are these: No

edition or MS of this play bears Lope's name in any way. The two *suellas* are *identical* and anonymous. They were both published by J. Fr. Piferrer in Barcelona, but in one of them (T-14803⁶) Cuesta's business advertisement is pasted over Piferrer's, which latter can easily be read by holding the leaf to the light. As to the MS copy (BN MS 15994) it does not bear Lope's name, as Paz y Melia lets one infer,¹ but that of "Bazano." Its text is almost, though not quite, identical with that of the *suellas*.

Who was "Bazano"? I have been unable to learn. Such a person is credited in the BN card index with a "Melodrama escénico; *Más gloria es triunfar de sí. Adriano en Syria.*" As the card of *Más gloria*, etc., which contains the *signatura* and detailed description of this work, is lost, I could not see the volume, nor learn more of the author.² Being a writer of operas, he was of the eighteenth century, and doubtless an Italian ("Bassano").³

There is, then, only one text extant of *Los Monteros de Espinosa*. It is the one of which Menéndez y Pelayo wrote: "por ningún concepto puede atribuirse a Lope; parece escrita en el siglo XVIII." The versification entirely corroborates his opinion. It shows 84 per cent Romance, 9 per cent Redondillas, 4 per cent Décimas, and 1 per cent Silva—a proportion not conceivably used by Lope de Vega. His *Monteros de Espinosa*, mentioned in P., may therefore, for the present be considered lost.

Las Mudanzas de la Fortuna should be preceded by a dash. This title is *not* in P.².

500 *El Naufragio prodigioso* should bear an asterisk, as lost. F. and Art. carry the title.

La Niña de Plata: MS copy of 1735 in BMM.

501 *El Niño Pastor*: Art. comments: "creo sea auto."

La Noche Toledana: a MS copy in BMM.

¹ *Catálogo*, No. 2203.

² In the BN the system of classification is such that when the catalogue number of a book is lost, the book itself is, for practical purposes, lost also. Books are classified, within certain large divisions, by *size of volume*.

³ An opera of the same title, *Más gloria es triunfar de sí. Adriano en Syria* was published in Madrid, 1737, as by "un ingenio de esta corte." See Cotarelo, *Orígenes y Establecimiento de la Ópera en España hasta 1800*, Madrid, 1917, p. 75, n. 1.

No hay vida como la Honra: is a title attributed to Lope by F., M., H., and Art. F.'s entry is: "de Lope Fx. Df.^s +." ¹ M. and Art. agree in saying that Lope wrote a "burlesca" of this title, and Montalván a "seria." B. (p. 536) assumes that the "burlesca" mentioned is the anonymous MS parody called "Comedia, loa y entremeses en una pieza, al tinelo trobado,² *No ay vida como la honrra, o No hay vida como la olla*" (BN, MS 15295; Paz y Melia, No. 2352). There is no Lope in this farce in one long act, but it is obviously not the play owned by Fajardo. Was this merely *Diferentes* 25, which contains Montalván's play?

502 *Nunca mucho costó poco* should be queried.

503 *El Paje de Don Alvaro*: for "pág. 364" read "pág. 264."
El Palacio confuso should be queried.

504 *El Pastoral de Jacinto* is reprinted in Acad. V.

Pedro de Urdemalas: the bibliography of this play is a little complicated, and is not set forth very explicitly in R-C. Leaving Cervantes' well-known *comedia* out of the question, there are two texts extant, which let us call 1° and 2°.³ 1° exists in three forms: A, a MS copy of 1690 (BN, MS 16420) with this title-page: "PEdro hurde malas—comedia famosa de diamante." On the preceding page another hand has written "de Montalvan." B, a MS copy (BN, MS 15285; according to Paz y Melia, "letra del siglo XVII"), entitled "Pedro de Urdemalas, de Don Juan Baut^a Diamante." On the *anteportada*, in another hand: "identica a la Imp.^a a nombre de I Y"; below this, in still another hand: "q^e es Cañizares." C, a *suelta* of the BMM (Madrid, Sanz, 1750) "de un Ingenio de esta corte." Written in: "Cañizares." So far as I can tell, these three texts are exactly identical.—2°: a *suelta* s.l.n.a. (BN, T-20186), "de Juan Perez de Montalvan." This author's name is stricken out by pen, and "Lope" written in.

¹ "Fx." means that Fajardo himself owned it. I do not know the meaning of the +.

² Not "al título trobado," as B. has it.

³ Paz y Melia, *Catálogo*, p. 394, n. 2, makes a rather loose statement regarding more versions, but offers no proof in support of it. The *suelta* attributed to Montalván in the British Museum catalogue is, I presume, identical with C, below.

The texts 1° and 2° are totally different. 1° has a very late type of versification (90 per cent Romance, 7 per cent Redondillas); 2° has an early type (73 per cent Redondillas, 8 per cent each of Romance and Suelos, rest scattering). 1° might belong, so far as my knowledge extends at present, to either Diamante or Cañizares. 2° corresponds exactly to a type of certain early plays by Lope,¹ and seems much less like Montalván, although his *Ser prudente y ser sufrido* has almost as large a proportion of Redondillas.

Observe that no printed text, and no MS in its original form, bears the name of either Lope or Cañizares.

505 *Las Pérdidas del que juega* should certainly be queried. The MS copy of BN (MS 15627) is anonymous and lacks the third act. The word "original" is on the first leaf of each act, and there are erasures and corrections. Opposite the first page of the second act appears the name "Juan Perez." The handwriting is not that of Lope or Montalván. The versification is of a very early type (86 per cent Redondillas, 9 per cent Quintillas, 5 per cent Romance). Paz y Melia, in writing "comedia de Lope de Vega" (*Catálogo*, No. 2576), followed, I presume, as often, the ascription of B. The latter in one place speaks of the MS as an autograph,² but in his *Catálogo* (p. 435) he does not. Are there any grounds at all for ascribing this title to Lope, except the authority of H., which is slight? Unless the Ilchester MS contains some evidence, that would appear to be all.

El Perro del Hortelano: BMM possesses the same *suelta* as BN, and also another copy *desglosada* from an eighteenth-century collection

507 *Por la Puente, Juana*: BMM has an anonymous MS copy.

510 *La Prisión de Muza* should be included here, as it is in R, since it appears in P.

513 *El Rayo del Cielo*, omitted here, is given to Lope by M., Art., and B. (cf. p. 454). H. has it as anonymous. Nothing seems to be known of the play apart from M. and H.

El Rey de Frisia: Art. gives this title as *El Rey de Frigia*.

¹ *El Maestro de danzar, La Francesilla, Los Cautivos de Argel*. Cf. Buchanan, *The Chronology of Lope de Vega's plays*, pp. 18, 19.

² Rivad. LII, p. 544.

- 514 *La Riqueza mal nacida*, included in R, should be here as a cross-reference to *La Pobreza estimada*.
- 515 *San Diego de Alcalá*: BMM possesses a *suelta* s.l.n.a. It has also a MS copy of a play attributed to Zamora, and called *El Lego mas docto, San Diego de Alcalá*, with *censura* of 1746. The latter play does, to be sure, cover the same ground as Lope's, but, so far as a cursory inspection indicates, it has no other connection with his. The versification is totally different (80 per cent Romance, while Lope's *San Diego de Alcalá* has 64 per cent Redondillas). The BMM MS is probably in fact by Zamora, and constitutes, I believe, a new title in his list.

San Julián y Santa Basilisa is a title given to Lope by Art., and according to Paz y Melia (*Catálogo*, No. 119) by Durán also. The title in this form does not appear in B, who however carries a *Julián y Basilisa* of Tres Ingenios (Huerta, Cáncer and Rosete; in *Escogidas* 13), and a *Los Amantes no vencidos, San Julián y Santa Basilisa*, of Rodrigo Pacheco (autograph of 1640 in BN). Art. has all three. This subject is wholly different from those treated by Lope in his *El Animal profeta y dichoso Parricida San Julián* (Acad. IV) or his *La Vida de San Julián de Alcalá de Henares* (Acad. V, with the title *El Saber por no saber*).

- 517 *El Secretario de sí mismo*: anonymous MS copy in BMM.
- 518 *¡Si no vieran las Mugeres!* BMM has a MS copy with *censura* of 1735, as well as a *refundición* by Bretón de los Herreros.
- 523 *La Ventura en la Desgracia* is in BMM in the form of a fragment from *Escogidas* XXVIII.
- 524 *La Ventura de la Fea*: the MS in BMM which Professor Buchanan mentions (*Mod. Lang. Notes*, XX, 39, n. 12) stands in the name of Lope and bears the date of July 2, 1805. The versification of the play might be either of Lope in his early period, or of Mira de Mescua, to whom some would assign it.¹ In any case the last act has been recast. The hendecasyllabic assonants (alternating *a-a* and *e-o*) which occur there are, I believe, not found before the eighteenth century.

¹ *La Ventura de la Fea* has: Redondillas 54 per cent; Romance 15 per cent; Décimas 13 per cent; Liras 12 per cent; and Quintillas, Sonnets, and Suelos, 1 per cent each. Similar in type are: Lope, *La buena Guarda*; Mira de Mescua, *No hay Dicha ni Desdicha hasta la Muerte*. There are 36 lines of the peculiar assonants mentioned.

El Verano saludable, a title occurring in Art., is surely a slip for *El Veneno saludable*.

Ver y no creer: this item needs elaboration. There are two anonymous MSS in BN, one a copy of 1619 (14895), the other made by Durán (15007), probably from the first.¹ The texts are identical, and contain 2,592 lines. Durán made this note on his copy: "Es de Lope de Vega, en su P. 24, pº muy alterada." He is right. The text of *Parte XXIV*, Zaragoza 1633, contains only 1,732 lines. It is a mangled version of the MS text.

525 *La Villanesa*, read *La Villanesca*.

526 *Ya anda la de Mazagatos*, see above under *La Historia de Mazagatos*.

The foregoing list would be greatly extended if I were to insert all the subtitles from which cross-references should be made. For example, *Lo que puede Lope* for *El Guante de Doña Blanca*; *El Ejemplo mayor de la Desdicha* for *El Capitán Belisario*, etc. Art. is especially complete for second titles.

Since these notes are only casual observations of one working in a closely circumscribed field, they are an indication of what might be found by an investigator who should go through all the *sueltas* and MS copies of the Madrid libraries. The information in Paz y Melia's excellent *Catálogo* requires checking,² and the catalogue cards of the BN are not to be relied upon implicitly. Faith in them accounts for some of the errors in R and R-C.

The fact is, of course, that it will be many years before definitive bibliographical work can be done in the intricate labyrinth of seventeenth-century Spanish drama. The preliminary clearing away has not yet been accomplished. In their special field, full of pitfalls, Chorley, Rennert, and Castro have performed remarkable services.

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¹ See Paz y Melia, No. 3464.

² The reader should note that when Paz y Melia puts under a title "de" such and such an author, he does not mean, as one might infer, that the MS bears that author's name. He merely expresses in this way the belief of the cataloguer—himself.